QUEEN ELISABETH COMPETITION

violin

2019

CD1

1-3 PYOTR TCHAIKOVSKY (1840-1893) Concerto in D major op. 35 – **Stella Chen**

[ALLEGRO MODERATO ◦ CANZONETTA ◦ ALLEGRO VIVACISSIMO]

4-6 JOHANNES BRAHMS (1833-1897) Concerto in D major op. 77 – **Stephen Kim**

[ALLEGRO NON TROPPO ◦ ADAGIO ◦ ALLEGRO GIOCOSO, MA NON TROPPO VIVACE]

CD2

1-3 WOLFGANG AMADEUS MOZART (1756-1791) Concerto n. 5 in A major KV 219 – **Timothy Chooi**

[ALLEGRO APERTO ◦ ADAGIO ◦ RONDEAU] *(cadenze : Timothy Chooi – Raymond Leppard)*

4-6 WOLFGANG AMADEUS MOZART (1756-1791) Concerto n. 1 in B flat major KV 207 – **Júlia Pusker**

[ALLEGRO MODERATO ◦ ADAGIO ◦ PRESTO] *(cadenze : Robert Levin)*

7 BRAM VAN CAMP (°1980) Scherzo – Bagatelle – **Luke Hsu**

8 KIMMO HAKOLA (°1958) Fidl op. 99 – **Seiji Okamoto**

BELGIAN NATIONAL ORCHESTRA

Orchestre Royal de Chambre de Wallonie
Fédération Wallonie-Bruxelles

Belgian National Orchestra –
Hugh Wolff, conductor (CD1 / CD2 : 8)
Orchestre Royal de Chambre de Wallonie –
Jean-Jacques Kantorow, conductor (CD2 : 1-6)

Piano : Takashi Sato (CD2 : 7 / CD3 : 2-7), Victor Santiago Asuncion (CD3 : 1 / CD4 : 4-6),
José Gallardo (CD3 : 8-10 / CD4 : 1-3 & 7-9), Boris Kusnezow (CD4 : 10-13)

CD3

1 FRANZ SCHUBERT (1797-1828) Fantasy for violin and piano in C major D 934 – **Stella Chen**

2-4 LUDWIG VAN BEETHOVEN (1770-1827) Sonata n. 3 in E flat major op. 12/3 – **Yukiko Uno**

[ALLEGRO CON SPIRITO ◦ ADAGIO CON MOLT'ESPRESSIONE ◦ RONDO : ALLEGRO MOLTO]

5-7 EDVARD GRIEG (1843-1907) Sonata n. 3 in C minor op. 45 – **Timothy Chooi**

[ALLEGRO MOLTO ED APPASSIONATO ◦ ALLEGRETTO ESPRESSIVO ALLA ROMANZA ◦ ALLEGRO ANIMATO]

8-10 CLAUDE DEBUSSY (1862-1918) Sonata in G minor – **Eva Rabchevska**

[ALLEGRO VIVO ◦ INTERMÈDE ◦ FINALE]

CD4

1-3 GEORGE ENESCU (1881-1955) Sonata n. 3 – **Ioana Cristina Goicea**

[MODERATO MALINCONICO ◦ ANDANTE SOSTENUTO E MISTERIOSO ◦ ALLEGRO CON BRIO, MA NON TROPPO MOSSO]

4-6 JOHANNES BRAHMS (1833-1897) Sonata n. 2 in A major op. 100 – **Shannon Lee**

[ALLEGRO AMABILE ◦ ANDANTE TRANQUILLO ◦ ALLEGRETTO GRAZIOSO]

7-9 FRANCIS POULENC (1899-1963) Sonata for violin and piano FP 119 – **Ji Won Song**

[ALLEGRO CON FUOCO ◦ INTERMEZZO : TRÈS LENT ET CALME ◦ PRESTO TRAGICO]

10-13 LEOS JANÁCEK (1854-1928) Sonata for violin and piano – **Sylvia Huang**

[CON MOTO ◦ BALLADA ◦ ALLEGRETTO ◦ FINALE]

Under the Patronage of Her Majesty Queen Mathilde

Le violon est indéniablement l'instrument phare du Concours Reine Elisabeth. Depuis la toute première session du Concours Ysaÿe, qui a consacré David Oistrakh en 1937 et Leonid Kogan lors la première session du Concours Reine Elisabeth en 1951, se sont succédés un nombre impressionnant de lauréats qui ont marqué la vie musicale de ces 80 dernières années. Plusieurs d'entre eux avaient d'ailleurs rejoint le jury de cette session 2019 qui, nous le croyons, aura mis en avant les musiciens qui nous enchanteront demain.

Cet enregistrement *live* témoigne du talent de ces artistes extraordinaires, qui nous ont fait vivre un mois de mai passionnant. Nous avons rassemblé quelques-uns des moments forts de cette session avec d'une part des prestations de demi-finale, soit dans un concerto de Mozart avec l'Orchestre Royal de Chambre de Wallonie dirigé par Jean-Jacques Kantorow, soit en récital, un grand nombre d'entre eux étant accompagnés par les pianistes officiels du Concours : Thomas Hoppe, Victor Santiago Asuncion, José Gallardo, Boris Kusnezow, Samuel Parent ou Takashi Sato ; d'autre part les prestations de finale, qui ont quant à elles été accompagnées par le Belgian National Orchestra sous la baguette de Hugh Wolff.

Outre le grand répertoire violonistique, sont reprises dans ce coffret les deux œuvres inédites commandées à Bram Van Camp (*Scherzo – Bagatelle*) et Kimmo Hakola (*Fidl*).

Que vous ayez suivi le Concours depuis les salles de concert ou via les médias qui ont couvert l'événement avec enthousiasme, ces enregistrements vous permettront de revivre quelques grands moments de la session. Nous nous réjouissons par ailleurs de retrouver ces merveilleux lauréats lors des nombreux concerts et récitals qu'ils donneront après le Concours. Souhaitons-leur une carrière riche et épanouissante !

NICOLAS DERNONCOURT, *Secrétaire général du Concours Reine Elisabeth*

De viool is ontegensprekelijk het iconische instrument van de Koningin Elisabethwedstrijd bij uitstek. Sinds de eerste sessie van de Ysaÿewedstrijd in 1937, gewonnen door David Oistrakh, en de allereerste Koningin Elisabethwedstrijd in 1951, toen Leonid Kogan won, volgde een indrukwekkend aantal laureaten die de afgelopen 80 jaar hun stempel gedrukt hebben op de wereld van de muziek. Een aantal van hen zetelden trouwens in de jury van deze sessie van 2019, die naar onze mening de muzikanten naar voren heeft gebracht die ons in de toekomst evenzeer zullen bekoren.

Deze live-opname toont het talent van deze buitengewone artiesten, die ons een meeslepende maand mei hebben doen beleven. Uit de hoogtepunten van deze vioolsessie hebben we enkele vertolkingen uit de halve finale verzameld, hetzij Mozartconcerti met het Orchestre Royal de Chambre de Wallonie onder leiding van Jean-Jacques Kantorow, of recitals, waarbij een groot aantal van de laureaten werd begeleid door de officiële pianisten van de Wedstrijd: Thomas Hoppe, Victor Santiago Asuncion, José Gallardo, Boris Kusnezow, Samuel Parent of Takashi Sato. Ook de meest onvergetelijke momenten uit de finale geven we u hier mee, met het Belgian National Orchestra onder leiding van Hugh Wolff.

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Naast het traditionele vioolrepertoire, zijn in dit cd-koffertje de twee onuitgegeven werken opgenomen die in opdracht werden gegeven aan Bram Van Camp (*Scherzo – Bagatelle*) en Kimmo Hakola (*Fidl*).

Of u nu de Wedstrijd in de concertzalen hebt gevolgd of via de media, die het hele evenement met enthousiasme hebben uitgezonden, met deze opnames kunt u enkele geweldige momenten van de sessie herbeleven. We kijken er naar uit om deze fantastische laureaten terug te zien tijdens de vele concerten en recitals die ze zullen geven na de Wedstrijd.

We wensen hen een rijkgevulde carrière!

NICOLAS DERNONCOURT, *Secretaris-generaal van de Koningin Elisabethwedstrijd*

The violin is undeniably the key instrument of the Queen Elisabeth Competition. Since the very first edition of the Ysaÿe Competition, won by David Oistrakh in 1937, and Leonid Kogan's victory in the first edition of the Queen Elisabeth Competition in 1951, an impressive succession of laureates has helped to shape the musical life of the last 80 years. Several of them, moreover, served on the jury for this 2019 edition, which, we believe, has revealed a number of musicians who will enchant us in the years ahead.

These live recordings bear witness to the talent of these outstanding artists, who gave us such a fascinating month of May. We have brought together some of the highlights of this edition. On the one hand, performances in the semi-final, whether in a Mozart concerto with the Orchestre Royal de Chambre de Wallonie, conducted by Jean-Jacques Kantorow, or in recital, in which many of them were accompanied by the Competition's official pianists: Thomas Hoppe, Victor Santiago Asuncion, José Gallardo, Boris Kusnezow, Samuel Parent, and Takashi Sato. On the other hand, performances in the final, which were accompanied by the Belgian National Orchestra, conducted by Hugh Wolff.

In addition to great works of the existing violin repertoire, this box set includes the two new works commissioned from Bram Van Camp (*Scherzo – Bagatelle*) and Kimmo Hakola (*Fidl*).

Whether you followed the Competition in the concert halls or via the media that provided enthusiastic coverage of the event, these recordings will allow you to relive some of the great moments of this edition. We greatly look forward to hearing these wonderful laureates again at the many concerts and recitals they will give after the Competition.

Let us wish them all flourishing and fulfilling careers!

NICOLAS DERNONCOURT, *Secretary General of the Queen Elisabeth Competition*

The Competition's official pianists

Victor Santiago Asuncion, José Gallardo, Thomas Hoppe, Boris Kusnezow, Samuel Parent, Takashi Sato

Jury 2019

Gilles Ledure (CHAIRPERSON)

Pierre Amoyal
Martin Beaver
Corina Belcea
Patrice Fontanarosa
Pamela Frank
Lorenzo Gatto
Koichiro Harada
Yossif Ivanov
Dong-Suk Kang
Victor Kissine
Jaime Laredo
Shirly Laub
Mihaela Martin
Midori
Natalia Prischepenko
Vadim Repin
Arabella Steinbacher

Compulsory work for the semi-final [Commission]

Bram Van Camp, “Scherzo – Bagatelle”

BRAM VAN CAMP graduated from the Royal Flemish Conservatory of Music in Antwerp (2003), where he studied the violin, chamber music, composition, music analysis, counterpoint and fugue. He studied composition under Wim Henderickx (1998-2005) and Theo Loevendie (2003-2005) at the Conservatory of Amsterdam. His works contain solo and chamber music, ensemble works, orchestral music (including a symphony called *Tetrahedron*), a Violin Concerto and Piano Concerto and a song cycle (*The Feasts of Fear and Agony*, inspired by poems by the Flemish poet Paul Van Ostaijen).

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He won the Aquarius Composition Competition and the BAP prize (Belgian Artistic Promotion) by SABAM. His *String Quartet* received the second prize at the International Composition Contest ‘New Note’ in Croatia and was included, together with *The Feasts of Fear and Agony*, in the ISCM Catalogue (International Society for Contemporary Music). *Music for 3 instruments* was selected for the ISCM World Music Days 2018 in Beijing.

Bram Van Camp’s compositions were commissioned by several organizations: the Festival of Flanders, the TRANSIT New Music Festival, ‘deSingel’ (Antwerp) and the Ars Musica Festival. His works are performed by I Solisti, Antwerp Symphony Orchestra, the Flanders Symphony Orchestra, Het Collectief, Oxalys and Jan Michiels, among others.

His portrait CD (including *The Feasts of Fear and Agony*, *Music for 3 instruments* and *Improvisations*), recorded by Het Collectief in 2013 (Fuga Libera), was highly

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praised at home and abroad, including 5 stars in Diapason and Gramophone.
In creating his music Bram Van Camp strives for a style with an intuitive starting point in which each note can still be explained within its own consistent system. He always keeps a musical and organic sounding result in mind. In this way, his composition system does not constitute a goal in itself, but is used as a means to a natural sounding essence: the actual organic music. To him composing is a quest in which he always tries to renew his style compared to his previous compositions. On the philosophical level a clear similarity with György Ligeti can be detected. His stylistic roots originate from Béla Bartók, Igor Stravinsky and Alban Berg. Because of his penchant for natural, organic musical freedom, his music is often influenced by jazz music.
Bram Van Camp is professor of composition at the Royal Conservatoire of Antwerp and at the Music Academy of Merksem (Antwerp). He is also the initiator of The Times, a forum for young composers organized by the Hermes Ensemble, where he acts as a coach each year.

WWW.BRAMVANCAMP.COM

Compulsory work for the final [Commission]

Kimmo Hakola, “Fidl פִידל Op. 99”

KIMMO HAKOLA (1958) studied at the Sibelius Academy. He entered the limelight at the end of the 1980’s after his success at the Unesco Composers’ Rostrum with his String Quartet (1987) and *Capriole* for cello and clarinet (1991). His music has been performed at several major music events and festivals, and his oeuvre was also broadly presented at the Stockholm International Composer’s Festival in 2008. Kimmo Hakola has composed six operas (among which *The Mastersingers of Mars* and *Akseli*), two oratoria (*Le Sacrifice*, commissioned by IRCAM in 2002, and *Song of Songs*, 2006), orchestral works (*Symphony n.1*, *Sinfonietta*, *Verdoyances crépuscules*, *Maro*), concertos for different instruments (piano, clarinet, oboe, flute, guitar, violin), and vocal and choral music. His chamber works include four string quartets, the *Clarinet Quintet* (1998) and the Wind Quintet *Compressions* (2017), the *Kivi Songs* (2007), *Leonardo Etudes* for guitar (2007), *Kal* for electric harp, electronics and chamber ensemble (2008) and *Appassionato* for cello and piano (2009). Kimmo Hakola has been the composer-in-residence of the Joensuu City Orchestra, the Artistic Director of the Musica Nova Festival (1999-2006), the Helsinki Chamber Choir (2005-2007) and the Lux musicae festival (2015-2018). He received the Music Publishers Association’s Composer of the Year Award in 2018. His works have been recorded by Ondine and Innova Records.

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Stella Chen

UNITED STATES OF AMERICA

°12/07/1992, PALO ALTO, CA

FIRST PRIZE

Queen Elisabeth International Grand Prize – Queen Mathilde Prize

STELLA CHEN studied at the Juilliard School under Itzhak Perlman and Catherine Cho and at the New England Conservatory under Donald Weilerstein and Miriam Fried. She also studied psychology at Harvard. She has won prizes at the Yehudi Menuhin Competition and the Tibor Varga Competition and was awarded the Robert Levin Prize. Stella Chen has played at the Ravinia Steans Institute, in the Mozarteum Salzburg Academy, in the Music@Menlo International Program, and at the Schleswig-Holstein Music Festival in Lübeck. She has worked with, among others, Itzhak Perlman, Robert Levin, Donald Weilerstein, Catherine Cho, Miriam Fried, Hsin-Yun Huang, Gábor Takács-Nagy, Federico Cortese, Sir John Eliot Gardiner, Matthew Lipman, Roger Tapping, Paul Biss, and Paul Katz. Stella Chen has performed with the Orquesta Filarmónica de Medellín, the Harvard-Radcliffe Orchestra, the Bach Society Orchestra, the Lausanne Chamber Orchestra, and the Boston Youth Symphony.

INSTRUMENT : GIUSEPPE GUARNERI 'DEL GESÙ'

Timothy Chooi

CANADA

°17/12/1993, VICTORIA

SECOND PRIZE

Prize of the Belgian Federal Government, awarded by the Belgian Science Policy – Eugène Ysaÿe Prize

TIMOTHY CHOOI studied under Pinchas Zukerman, Ida Kavafian, Pamela Frank, and Patinka Kopec and is currently pursuing a master's at the Juilliard School under Catherine Cho. He has won first prize in the Joseph Joachim competition in Hanover and the Schadt competition in the United States, after previously impressing at the Michael Hill and Montreal competitions. He has performed with, among others, the Montreal Symphony Orchestra, the Malaysian Philharmonic, the Toronto Symphony Orchestra, and the NDR Radiophilharmonie. Timothy Chooi has contributed to events promoting peace by, for example, playing at the Asian Heritage Day Gala, in collaboration with the Canadian government. Together with his brother Nikki, who is also a violinist and is a laureate of the 2012 Queen Elisabeth Competition, he founded the Chooi Brothers ensemble, which takes classical music to remote regions of the world.

INTRUMENT : "WINDSOR WEINSTEIN" – ANTONIO STRADIVARI (CREMONA, 1717)

Stephen Kim

UNITED STATES OF AMERICA

°12/10/1995, SEOUL (KOREA)

THIRD PRIZE

Count de Launoit Prize

STEPHEN KIM trained at the Curtis Institute of Music under Shmuel Ashkenasi, Aaron Rosand, and Joseph Silverstein and was awarded the Curtis Institute's Milka Violin Artist Prize in 2018. He is currently studying at the Juilliard School under Hyo Kang. He has won prizes at a number of competitions: the Yehudi Menuhin, the Sendai, and, more recently, the Premio Paganini. He has worked with, among others, the Curtis Chamber Orchestra, the Carmel Symphony, the Terre Haute Symphony, the Austin Symphony, the Suwon Philharmonic, the Sendai Philharmonic, and the Orchestra del Teatro Carlo Felice. He recently performed in the recital series of the Stradivari Society and the Verbier Festival Academy. Stephen Kim is the only person to have won three of the competitions organised by the Aspen Music Festival: the Brahms Violin Concerto in 2014, the Dorothy DeLay Memorial Fellowship in 2013, and the AACA Mozart Violin Concerto Competition in 2011.

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INSTRUMENT : GIUSEPPE GUARNERI 'DEL GESÙ' (1725), LOANED BY THE SAMSUNG FOUNDATION OF CULTURE OF KOREA AND THE STRADIVARI SOCIETY OF CHICAGO.

Shannon Lee

UNITED STATES OF AMERICA – CANADA

°30/06/1992, MISSISSAUGA

FOURTH PRIZE

Prize of the Governments of the Belgian Communities,
this year awarded by the Government of the Federation Wallonia-Brussels

SHANNON LEE is a graduate of the Curtis Institute, where she studied under Ida Kavafian and Arnold Steinhardt before going on to study information science at Columbia University. She has followed masterclasses given by, among others, Miriam Fried, Boris Kushnir, and Rainer Schmidt and has begun to study for a master's at the Cleveland Institute under Jaime Laredo. She has impressed at the Sylva Gelber Music Foundation, Indianapolis, and Naumburg competitions. Shannon Lee has played with the Dallas Symphony Orchestra, the Nashville Symphony, the Colorado Music Festival Orchestra, the Charlotte Symphony, the Lewisville Lake Symphony, the Arkansas Symphony, the West Virginia Symphony, the Las Vegas Philharmonic, the Fresno Philharmonic, and the Phoenix Symphony. She is a founder member of the Bicycle String Trio, which has played at the Norfolk Chamber Music Festival and at the Avaloch Farm Music Institute.

INSTRUMENT : JEAN-BAPTISTE VUILLAUME

Júlia Pusker

HUNGARY

°07/09/1991, KECSKEMÉT

FIFTH PRIZE

Brussels-Capital Region Prize

JÚLIA PUSKER studied at the Liszt Academy in Budapest and later at the Royal Academy of Music in London under György Pauk. As a soloist, she has performed frequently with various orchestras, including the Budapest Festival Orchestra, conducted by Iván Fischer, and the Franz Liszt Chamber Orchestra, under János Rolla. In 2016, she was awarded Making Music's Philip and Dorothy Green Young Artist Award. A keen chamber musician, she is a founding member of Ensemble Mirage. In 2013, she recorded a chamber music version of Bruckner's Second Symphony with the Royal Academy of Music Soloists Ensemble, conducted by Trevor Pinnock. She recently received the Junior Prima Primissima award for the best young Hungarian musicians. Júlia Pusker has been an artist in residence at the Queen Elisabeth Music Chapel since 2015, under the direction of Augustin Dumay.

INSTRUMENT : MATTEO GOFFRILLER (1690),
LOANED BY THE MICHAEL GUTTMAN COLLECTION

Ioana Cristina Goicea

ROMANIA – GERMANY

°06/11/1992, BUCHAREST

SIXTH PRIZE

City of Brussels Prize

IOANA CRISTINA GOICEA was born into a family of musicians. She trained in Leipzig under Mariana Sîrbu and in Rostock under Petru Munteanu and is currently studying under Krzysztof Wegrzyn at the Hochschule für Musik in Hanover. She has won the Michael Hill Competition, the German Music Competition and the Johannes Brahms Competition and is a laureate of the Fritz Kreisler and Indianapolis competitions. As a soloist, she has performed with, among others, the George Enescu Philharmonic Orchestra (Bucharest), the Auckland Philharmonia Orchestra, the Romanian Radio Orchestra, and the Philharmonie Baden-Baden. As a chamber musician, Ioana Cristina Goicea has taken part in the Chamber Music Academy of the Heidelberger Frühling festival and in the Verbier Festival Academy, where she was able to benefit from the advice of musicians such as Gábor Takács-Nagy, Mihaela Martin, Pinchas Zukerman, Michel Béroff, and Andraș Keller.

INSTRUMENT : GIOVANNI BATTISTA GUADAGNINI (PARMA, 1761), LOANED BY THE FEDERAL REPUBLIC OF GERMANY

Laureates

Luke Hsu

UNITED STATES OF AMERICA
°24/07/1990, SHANGHAI (CHINA)

Sylvia Huang

BELGIUM
°20/04/1994, ETTERBEEK

Prix Musiq'3 (Public Prize)
Canvas/Klara-Prijs (Public Prize)

Seiji Okamoto

JAPAN
°21/06/1994, CHIBA

Laureates

Eva Rabchevska

UKRAINE

°29/10/1996, LVIV

Ji Won Song

KOREA

°25/12/1992, SEOUL

Yukiko Uno

JAPAN

°11/11/1995, GIFU

Orchestre Royal de Chambre de Wallonie

Nearly 61 years ago, in 1958, Lola Bobesco created “Les Solistes de Bruxelles”, renamed “Ensemble d’archets Eugène Ysaÿe”, now known as the **ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE** [Royal Chamber Orchestra of Wallonia]. The orchestra has worked together regularly with the biggest names in music on the most important international stages: José Van Dam, Mstislav Rostropovitch, Aldo Ciccolini, Mischa Maïski, Maurice André, Arthur Grumiaux, Philippe Hirschhorn, Georges Octors, Jean-Pierre Wallez, Gidon Kremer, Louis Lortie, Jian Wang, Ivry Gitlis, Antoine Tamestit, Henri Demarquette, Richard Galliano, the Modigliani Quartet, Jean-Philippe Collard, Gérard Caussé, Renaud and Gautier Capuçon, Augustin Dumay, Maria João Pires; in Paris, Beijing, Abu Dhabi, Amsterdam, Rotterdam, Bucharest, Bayreuth, Munich, Luxembourg, Zurich, Geneva, Saint Petersburg, Brussels, etc. From 2003 to 2013, the orchestra benefited from the dynamism and renown of its Music Director and Principal Conductor, Augustin Dumay. In 2014, Frank Braley took over the reins with enthusiasm. The orchestra performs regularly in Belgium with Jean-François Chamberlan, its principal violinist, being a regular partner of the Queen Elisabeth Competition, the Queen Elisabeth Music Chapel, Bozar [Brussels Centre for Fine Arts], Flagey, and many Belgian music festivals as well as the Queen Paola Foundation. In Mons, its city of residence, with Mars (Mons Arts de la Scène) [Mons Performing Arts], and the support of the City of Mons, the orchestra gives concerts with a diversified and original repertoire.

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Jean-Jacques Kantorow

© VINCENT BOURRE

Born in Cannes, JEAN-JACQUES KANTOROW first studied the violin in his home town. At the age of thirteen, he entered the Conservatoire National Supérieur de Musique de Paris, where he was taught by Benedetti and, one year later, was awarded the First Prize for the violin. Between 1962 and 1968, he won ten international prizes, incl. First Prizes in the Carl Flesch Competition (London), Premio Paganini competition (Genoa), Concours International de Genève, and was awarded a grant by the Fondation Sacha Schneider in 1970. With the pianist Jacques Rouvier and the cellist Philippe Muller, he made up a trio that won the Grand Prix at the Concours de Musique de Chambre de Colmar in 1970. His concert career, which sees him give more than 100 concerts a year, has taken him to the world's major concert halls, in the United States, Canada, Eastern Europe, India, Africa, and elsewhere. His desire to break with the isolation of being a soloist and his love of chamber music led to a natural evolution towards orchestral conducting. He has conducted many foreign ensembles, and was Musical Director of the Tapiola Sinfonietta from 1993 to 2013, and of the Orchestre d'Auvergne for ten years. In 1994, he was appointed to head the Ensemble Orchestral de Paris. He has continued, in parallel, to pursue his career as a soloist and chamber musician, achieving a balance between his different musical activities, not to mention the many masterclasses he gives all over the world. He has recorded for Denon, EMI, Erato, CBS, Bis, etc. as a soloist and as a conductor.

Belgian National Orchestra

Founded in 1936, the **BELGIAN NATIONAL ORCHESTRA**, formerly known as the National Orchestra of Belgium, is in permanent residence at BOZAR. From 2012 to 2017, the orchestra was under the musical direction of Andrey Boreyko. Since September 2017, the American conductor Hugh Wolff is at the helm of the orchestra. The Belgian National Orchestra performs alongside renowned soloists such as Vadim Repin, Gidon Kremer, Boris Berezovsky and Rolando Villazon, as well as with young talents. It is also interested in the younger generation of listeners and does not shy away from innovative projects such as its collaboration with pop-rock artist Ozark Henry. The orchestra performs alongside soloists such as Vilde Frang, Kit Armstrong, Mischa Maisky, Nelson Freire and Elisabeth Kulman. Its discography, published mainly on the label Fuga Libera, enjoys international recognition and includes, among others, six recordings made under the direction of its former conductor Walter Weller.

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Hugh Wolff

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Born in Paris to American parents, HUGH WOLFF spent his early years in London and Washington DC. His final year in high school, he studied piano with Leon Fleisher and composition with George Crumb. After graduating from Harvard College in 1975, Wolff won a fellowship to study conducting with Charles Bruck and composition with Olivier Messiaen in Paris. As a conductor he has a well-defined vision on the functioning of a symphony orchestra and a special interest in education : he strives to make symphonic music more interesting and appealing for youngsters. In addition, Hugh Wolff emphasizes the importance of a thematic approach of each concert, he also does so for each concert season. He is known for his creative programming and placing opposing works together. Hugh Wolff has previously visited the National Orchestra of Belgium to conduct Mahler's Third Symphony (in 2010) and First (in 2012). In September of 2017, Hugh Wolff took over the baton from Andrey Boreyko, the music director of the Belgian National Orchestra since 2012.

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Live recording of the semi-final from 6 to 11 May 2019 at Flagey (Brussels)

Live recording of the final from 20 to 25 May 2019 at the Brussels Centre for Fine Arts

Executive producer: Olivier Vannieu (Off The Records)
Balance engineer: Frédéric Briant
Sound recording, editing and pre-mastering: Frédéric Briant, Cyrielle Cour, Mathilde Genas, Denis Guerdon, Gauthier Simon
Texts & Translation: Guillaume Knop, Veerle Lindemans, Martin McGarry, Maxime Schouppe, Barbara Stael
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ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE & JEAN-JACQUES KANTOROW, CONDUCTOR
BELGIAN NATIONAL ORCHESTRA & HUGH WOLFF, CONDUCTOR

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Queen Elisabeth Competition asbl/vzw
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Orchestre Royal de Chambre de Wallonie
Jean-Jacques Kantorow, *conductor*

Stella Chen, *1st prize*
Timothy Chooi, *2nd prize*
Stephen Kim, *3rd prize*
Shannon Lee, *4th prize*
Júlia Pusker, *5th prize*
Ioana Cristina Goicea, *6th prize*

Belgian National Orchestra
Hugh Wolff, *conductor*

Luke Hsu, *laureate*
Sylvia Huang, *laureate*
Seiji Okamoto, *laureate*
Eva Rabchevska, *laureate*
Ji Won Song, *laureate*
Yukiko Uno, *laureate*

Victor Santiago Asuncion, José Gallardo, Boris Kusnezow, Takashi Sato, piano